A

Description of

LINCRUSTA-WALTON

ITS

Artistic and Sanitary Value

FOR

Interior Decorations.

FR. BECK & CO.,

MANUFACTURERS OF

ARTISTIC WALL PAPERS,

Cor. Fifth Avenue and 30th Street,

Cor. Seventh Avenue and 29th Street,

NEW YORK.

CHARLES NOT
AUG., 1978

Opinions of Architects.

Office of JAMES RENWICK,
4 Broad St., New York, September 27th, 1883.

I have carefully examined the material called "LINCRUSTA WALTON" and consider it one of the most valuable materials for architectural and decorative purposes, which has ever been invented.

It possesses great strength, is durable, and capable of color decoration and is far superior to any wall paper. It is also water proof and has been used very successfully for the decoration of steam ships and yachts, and in one case has been submerged for several days without receiving any damage.

As the ornament can be raised to almost any extent above its ground, it can be used as a cheap substitute for carving on wood work of doors, pilasters, screens and other ornamental parts of houses, where it will have all the effect of the best carving.

It could also be used externally on wooden houses with great effect and will add both to their beauty and durability.

These uses to which it can be put, will render it one of the most useful and ornamental materials for all architectural purposes, and I cannot say too much in recommendation of it.

JAMES RENWICK, Architects.

Office of RICHARD M. HUNT, *Architect*,
Tribune Building, New York, October 2d, 1883

Sir:—I consider "LINCRUSTA-WALTON," in certain respects, the most valuable and useful material for wall decoration, as it allows of the richest and most intricate designs being produced in solid relief and with great sharpness of contour.

Its many advantages, not the least of which is its comparative cheapness, will recommend it, I doubt not, to all interested in interior decoration. Respectfully yours, R. M. HUNT.

CHARLES F. WINGATE, *Consulting Sanitary Engineer*,
119 Pearl Street, Oct. 15, 1883.

In my professional practice, I am so constantly impressed with the universal prevalence of dampness in houses and its effects on health, that I learn with satisfaction the invention of a cheap, durable and attractive material which can be generally used to exclude moisture, and to prevent saturation of walls, ceilings, &c.

From my examination of "LINCRUSTA-WALTON," including chemical tests, as to its power of resisting moisture, I am satisfied that it will prove of very great practical utility in its sanitary applications.

Its decorative possibilities are also another advantage, while it can always be cleaned with ordinary appliances.

Messrs. FR. BECK & CO. are the only manufacturers of Lincrusta-Walton in the United States under the Patents.

TD CAT
Beck
Cav 1884

Lincrusta-Walton

The most perfect and beautiful of all Wall Decorations. Art Designs in HIGH RELIEF. Perfectly waterproof. Can be washed. Excludes cold, damp and draughts. Of great Sanitary excellence. Price quite moderate. Now in use in Public and Private Dwellings, Public Halls, Hotels, Offices

—— AND ——

The Homes of the People

The interior decoration of buildings has never had its due share of attention. In the grandest edifices a wealth of carving in wood and stone is lavished upon the walls, and combined with frescoes, mosaics, wall-paintings, and color upon the carvings themselves, offers the most magnificent examples of decorative art carried into every elaboration and detail of constructive design. But the buildings so honored are few in number, St. Peter's at Rome and the Alhambra in Spain being among the most famous historical examples. In less fortunate instances, the decoration exclusively relied on is that of flat surfaces.

Painting or plaster on ceilings, tapestry or painting on walls, with jejune beads and rims of stucco or plaster ornamentations, or wood covered with gilding, supply the ornaments of state apartments. The houses of the middle classes are decorated with printed wall-papers, only relieved by a few formal beadings and panels. It may be said that decoration *in relief* is unknown in modern houses, except in the tasteless repetition of conventional patterns which the plasterers

scrawl upon the ceilings. So little place has any kind of carving or work in relief, in the practical ornamentation of houses in the nineteenth century, that a book or article on Mural Decoration will be usually found to divide the subject into oil-paintings, distemper, fresco, water-glass, etc., with a sublime disregard for any means of adding grace to the interior of houses which depends upon a difference of plane. The list, published by the Science and Art Department of the Committee of Council on Education, of five hundred and thirteen buildings in England having mural decorations as old as the sixteenth century, refers only to painted walls. It is certain, however, that nothing less than stern necessity should compel an architect to forego, in interiors, the infinitely various and charming effects produced by light glancing on raised, rounded and re-entering surfaces in addition to the ordinary methods of pleasing the eye by colors and lines. It is only necessary to see the interiors of grand French buildings, with admirable mouldings, or the Gothic carvings of Belgian town halls and old English cathedral choirs, to appreciate the unapproachable refinement and beauty of work in relief.

The real obstacle to the extensive use of carvings and mouldings in modern days has been the fact that, hitherto, the only mode of producing them was by the labor of individual artists, against whom came the commercially irresistible competition of flat decoration by wall paper capable of being indefinitely multiplied from one design. The artist whose work could thus be reproduced earned a much higher reward than the laborious carver in wood, who risked the labor of years on one panel or dado.

A new discovery has now, however, been made, which gives to mural work in relief the same facilities for infinite variations and reproduction which ornament in one plane has hitherto enjoyed.

There is no great difficulty in devising ingenious machinery for embossing a material which is found to be ductile and durable, or in coloring it by hand, or by mechanical means. The main point was to find a suitable material, and this was discovered among a class of new and most valuable products, first devised and successfully worked by Mr. Frederick Walton. To produce, by mechanical devices, the effect of carving, it was necessary to have a substance

which was soft at one time, but which afterward hardened. Unless its use was to be confined to ceilings, it must not be brittle. To be durable it must resist the effects of damp, and of alternations of heat and cold. If it were a poor conductor of heat, so that it supplied to rooms a warm surface on which the moisture in the air would not readily condense, so much the better. If all these conditions were met and the material was so workable that the artist could elaborate the ornamentation to any extent by undercutting or otherwise; if the roughest scrubbing would not affect it, then indeed a most valuable material would have been found. Briefly these are the properties of Lincrusta-Walton.

For the interior decoration of houses, its warm and comfortable surface makes it peculiarly applicable. It has no glaze to break up and reflect the light with the cold glitter of Dutch tiles, nor does the moisture of the air condense upon its surface, unless water is present in excessive quantities in the atmosphere. It is not warped, cast, eaten by worms, or pulverized like wood. It does not become ice-cold in winter and hot in summer, like stone and terra-cotta. It does not absorb moisture and give it out again like uncovered brick and plaster. On the contrary, it offers an impermeable resistance to wet from within or without; and if the air within is so dangerously damp as to communicate moisture to the walls, Lincrusta-Walton does not conceal the effect by absorbing the moisture.

A piece of Lincrusta-Walton was taken out of water after three months immersion, and it is as perfect and sound as when first put in. Another piece has been used on an outer wall, exposed to the roughest weather and, after twelve months, shows no sign of deterioration whatever, and it is confidently anticipated that the new material will have a remarkable career as an exterior decoration. It will supply a waterproof shield to wood, iron, or other building materials, and afford lasting and beautiful ornament to the structure which it clothes.

In considering the value of Lincrusta as a covering for walls, it should be remembered that damp walls injure not only the living inmates of the house, but many of their most valued possessions. Pianos would be safe in every quarter of the room lined with Lincrusta-

Walton. The amateur of water colors and valuable china would have in rooms protected by Lincrusta, a rich, warm, unobtrusive background for all objects of art, and need not fear the exudation of damp.

The continuity in length of Lincrusta makes it invaluable for dadoes, and for friezes and mouldings, in lieu of, or beneath, the cornice of plaster work now so generally employed.

For dadoes to skirt the lower part of the walls of a room, the appearance of the new product, midway between carved wood and embossed leather, qualifies it admirably. A dado can be carried all around the room without a joint, or Lincrusta-Walton can be used in panels bordered with wooden mouldings—a combination which produces admirable effects. Its solid substantial appearance when used as a dado harmonizes with and relieves the richest papers, and protects the walls from injury where they are most liable to harm from blows, the backs of chairs, children playing, and such like minute perils, against which a careful householder will desire to guard.

Lincrusta may be so painted and gilded as to assume the glowing colors of burnished metal, a state in which it forms the richest decorations for the panels of great public halls, the interior of banks, insurance offices, and other places where florid decoration is in good keeping. For private houses, it may be made to assume every characteristic of the darkest and hardest woods, as well as of the pine carving which is more frequently used.

The material is flexible, and can be carried around curves and corners; a quality which marks its superiority over papier-maché and carton-pierre.

Its flexibility makes it specially applicable to staircases, either for lining the walls or covering the balustrades.

Some of the finest examples of modern carving have been executed at great expense for ocean-going steamships. The lightness and waterproof character of the new material render it peculiarly adaptable for use in steamships' saloons, as well as in pleasure yachts. No racking or straining of the ship can crack it. It gives a warmth, dryness and comfort which cannot be obtained from other material on shipboard, and the rough and wholesome scrubbing, to which cabin

walls are periodically subjected on a well-conducted passenger ship, will always leave its surface uninjured.

This quality of bearing, without harm, the most vigorous assaults of soap and water, or of acid washing solutions, makes Lincrusta an admirable lining for the walls of hospitals and hospital rooms in large houses. It can be perfectly cleansed, and all the germs of infection removed.

The use of Lincrusta-Walton in public buildings need not be specially enlarged upon, but its warmth and resistance to damp make it specially suitable for board-rooms and other chambers of ceremony which are only occasionally used and seldom warmed by fires. In the ornamentation of churches, Lincrusta-Walton has a great future before it. Some of the reliefs already produced in Lincrusta closely resemble the wood carvings of the choirs of old cathedrals. Any ancient carvings may be reproduced, or modern designs embodied in the new material for interior ecclesiastical decorations and ecclesiastical furniture.

Lincrusta-Walton is easily and readily attached to the surfaces to which it is to be applied. It will be found much easier to hang than flock paper, as there is no danger of tearing it, and should it be soiled in the operation, a little soap and water will quickly cleanse it of any stain.

The other applications of Lincrusta to the arts and manufactures appear endless in their variety. Among other purposes, Lincrusta can be used as an excellent covering for external walls. A series of beautiful Art objects are already in the market. Mouldings of Lincrusta can be gilded with facility, and attain a hardness equal to wood, and can be applied in this form to picture frames, cornices, panels, mantle-pieces, or any kind of furniture.

Railway and other traveling cars are decorated with Lincrusta; and, in short, all decorations executed up to the present time on *flat* surfaces—that is to say, *without* relief—can now, when desired, be fashioned *with* relief, and their artistic value and appearance may thus be considerably augmented.

Lincrusta-Walton is placed before the public as being *the only true and reliable material that represents decorative art in high relief.*

The process of its manufacture is instantaneous impressions, and it requires no deleterious substances to make up its back ground, such as those used in the patching up and filling up of imitation solid relief in wall paper

A manufactory has been established at Stamford, Ct., under the auspices of Messrs. FR. BECK & Co., and over 100 new designs have already been placed on the market ; these cover the whole field of interior decoration, and can be had in the following styles : ***Egyptian, Greek, Japanese, Byzantine, Moresque, Celtic, Florentine, Mediæval, Renaissance, Louis XVI, Eastlake, Early English, Modern,*** and a great number of convential composite designs of great beauty and utility. The prices at which Lincrusta-Walton is sold *places it in a strong favorable contrast* with the many attempted imitations of so-called relievo or raised effects.

Lincrusta-Walton was exhibited at the Exposition of Railway Appliances held in Chicago June, 1883, competed as a decorative material of high art and was awarded a silver medal. At the International HEALTH Exhibition, held in London, 1884, the GOLD MEDAL was awarded to this material in recognition of its fulfilling every Sanitary quality requisite for interior decoration.

In speaking of the prizes secured by some of the exhibitors at the Exhibition, the *Chicago Times* of July 22d, said of Lincrusta-Walton :

" This beautiful plastic material is used mainly for interior " decoration of private and public buildings, for which purpose it has " no equal. It stands pre-eminent for high art design, adaptability " in color and style, sanitary excellence, economy and durability."

RECAPITULATION OF THE LEADING CHARACTERISTICS OF LINCRUSTA-WALTON.

Designs...Our present artistic and beautiful designs, over 100 in number, are the product of several eminent artists in this line of decoration, selected by Mr. FR. BECK, and by others; the execution of these in high relief of varying depth gives an effect in light and shade not obtainable in any other durable material.

Color.....Lincrusta-Walton can be painted in any shade or tint adapted to the particular design, which may subsequently be changed to suit any style of furniture or decoration.

Hygienic..The sanitary character of Lincrusta-Walton is unequalled by any other wall decoration. It cannot absorb any infectious matter or moisture of any kind, and will not permit any damp and noxious exhalations from the walls to pass through it. It can be washed as often as necessary with soap and water, without injury.

Economy..Its economy cannot be questioned, when its durability is taken into consideration, and the moderate price at which it is sold. It will withstand the roughest usage (short of wilful destruction) without sustaining serious damage, and its cost will compare favorably with French or Flock papers, which are so easily and irremediably destroyed.

Uses.....The following are a few of the numerous applications of Lincrusta-Walton:

Dadoes, Fillings, Friezes and Borders, Wood Mantels and over Mantels, Wood Doors, Panels and Frames, Paintings on plain Crepe for Panels and for Door and Fire Screens. Beveled and other forms for Mirrors and Picture Frames. Splash Screens for Washstands, Dinner Mats, Finger Plates, etc. etc.

CEILING DECORATION.

The arrangement of the Artistic Ceiling is one of the greatest difficulties encountered by the ordinary decorator, the following description of the ceiling of Messrs. FR. BECK & Co's new stores on the corner of Fifth Avenue and Thirtieth Street shows in a strong light, the perfect capabilities of Lincrusta-Walton as a ceiling decoration :

"The interior of the store strikes the visitor with astonishment by its revelations of the decorative possibilities of Lincrusta-Walton. The first thing noticed is the ceiling, a magnificent sweep of eighty feet in length at a height of twenty feet from the parquetted flooring. Its tenderness of color, its inherent quality of surface, the wonderful delicacy of its low relief, the fulness of the masses, the perfect clearness of the outlines, all unite to stamp it as *par excellence* the one material for ceilings. This revelation forces itself upon the mind instantly, and has been appreciated by all men engaged in decoration for whom the ceiling has always been a sore spot Frescoing in oil colors, in our climate especially, is an anomaly, and a costly experiment, which satisfies no one in the long run, because, however skillful the work, the colors must fade in the course of a few years. And the difficulty of obtaining carpets, curtains and hangings to harmonize with a frescoed ceiling increases in exact ratio with the charming qualities of the work itself. The ceilings of this store are so emphatically right that no one could fail to get walls, carpets and hangings in harmony with it. Its tones are two variations of buff, a warm and a cold hue, resembling new and old ivory It is of Moorish Arabasque character, and the delightful *entre-lacs* are set in a projecting frame-work of wheels and quatrefoils studded with round and square nailheads. — *C. R. Garzyoski. Editor of "The Connoisseur."*

PRACTICAL INSTRUCTIONS

— ON —

LINCRUSTA-WALTON DECORATION

BY

MME. LE PRINCE,

Professor of Tapestry and Lincrusta Painting to the Society of Decorative Art.

Any color can be given to Lincrusta during manufacture, but in the trade it is generally found in two colors—pale buff and deep brown. It is, however, capable of receiving, and retaining, an endless variety of decorative treatment at the hands of decorators, or of ladies engaged in beautifying their homes. It is to the latter our first words are addressed, that they may be enabled, at least possible expense of time and money, to arrive at effects of Cordovan leathers, Florentine bronze, Tapestry, Boule, Ceramic, and other beautiful and artistic styles of decoration to which Lincrusta lends itself.

FIG. 2. A FRIEZE.

Crèpe Lincrusta

lends itself especially to Tapestry-like effects; for these, use oil color, well diluted with turpentine, to ensure freedom from a glazed or shiny appearance when dry, and to prevent any filling up of its peculiar granulated or ribbed surface.

PANEL PAINTING.

In preparation for Panel Painting of figure, fruit, or flower subjects, warm the Lincrusta and press with a soft cloth to some flat surface, or stretch evenly upon a wooden frame, taking care to fasten the edges down firmly by means of drawing-pins or small tacks, then lay in outlines of subject faintly in charcoal. Those who cannot draw with certainty, will do well to make a correct tracing upon the transparent paper used for this purpose. Break in two a fine needle, and fix the broken end within a long cork, pared cone-shape; place the tracing upon a folded cloth of some soft woollen material, and prick through the outlines, taking care to hold the needle perpendicularly; then turn over the pricked tracing, and rub away the displaced particles of paper with a piece of pumice stone ground flat. Crush a stick of soft charcoal to powder; tie the powder loosely in a porous muslin rag, and trail this soft bag, or, as it is technically termed, "Poncette," lightly over the pricked surface of tracing, which we suppose to be temporarily, yet firmly, fastened to surface of Lincrusta. Upon raising the tracing paper, a clear outline, in tiny dots of charcoal, should appear; if these are too dark, breathe on them softly, they will grow fainter. Powdered white clay may take the place of charcoal upon dark grounds.

In the painting of repeating ornament, as for bordering, etc., above method ensures accuracy and saves time.

Long lines, straight or partially curved, can be pricked more rapidly by a "Roulette" or small revolving wheel, having pointed teeth, and set in a handle.

All painting on Lincrusta darkens somewhat in drying. It is advisable when painting figure, landscape, flower or fruit subjects, to model the highest lights in white paint, and leave to dry before commencing to color.

BACK GROUNDS.

Perhaps a greater variety of back-ground effects may be produced on Lincrusta than upon any other material. Gold and silver leaf adhere to it readily ; these in turn may be tinted to any shade by thin washes of transparent colored glazing varnishes.

Exquisite effects can be obtained by giving to the Lincrusta some delicate shade, or gradation of shades, in oil color, and, when dry, drawing a flat brush, charged with gold or other bronze powder, rapidly and lightly backwards and forwards over this tinted surface. The raised rib, or grain, catches minute particles of the metal in powder, with effect of color seen through a film of gold. The brush should be held horizontally, and only as much bronzing liquid added to the gold as will enable it to leave the brush easily. A thin coat of white shellac varnish subdues the brilliancy of these effects, but adds to their permanency.

FIG. 3, A DADO.

PANELS FOR FURNITURE

May have back grounds colored to imitate BOULE or other rare and costly wood work. The ornament in relief being "picked out" from this, in varying shades of green or red gold bronze.

GILDED EBONY.

Lay first a coating of brown dryer, then cover entire surface in gold bronze. When dry, varnish with white glazing varnish, and pass over this an even layer of black oil paint, to which has been added a little beeswax dissolved in turpentine, and enough brown dryer to make the paint adhere well; rub away quickly this mixture from the more prominent parts of relief with a soft cloth, folded so as to present a tight rounded surface, letting the gilding show through more or less at will. Very minute ornament may be brought out by wrapping a small rag, just damped with turpentine, tightly around the first finger, the lightest touch with this is sufficient to displace the black paint, only, as the mixture given above dries quickly, it is well not to cover too great spaces at once with it. When thoroughly dry, polish with a soft brush and a flannel cloth.

CARVED WOODS.

Lincrusta that has been colored to imitate carved woods may when quite dry, be beeswaxed and polished.

For Satin Wood or Maple

use Yellow Ochre, White and Raw Sienna (oil color.)

Walnut Woods,

Yellow Ochre, Raw Sienna and Vandyke Brown.

Oak (Old),

as above, with addition of black.

Mahogany,

Yellow Ochre, Crimson Lake, Vandyke Brown.

Cherry Wood and Rosewood,

as above, with addition of Black.

(We would advise any of our readers, wishing to excel in this particular branch, to procure pieces of the real woods, and copy carefully the natural diversity of line and color upon their Lincrusta Panels.)

METALLIC EFFECTS.

Oxidized Silver,

Cover in Silver Leaf, or, if preferred, in one or both Silver Bronzes. When using bronze powders, a previous coating of Brown Dryer economizes the powder and enhances its effect.

Glaze the silvered surface with White Shellac Varnish; when dry, rub a brush, well charged with dark blue grey oil color, into all interstices of the ornament in relief, as well as upon the back ground, leaving the color thickest upon those portions of back ground more immediately surrounding the raised ornament; now remove the color from highest points by rubbing with a soft cloth tightly folded, and pass a clean brush over those parts in lower relief that require to be left in half tone. Duller, yet more artistic, effects are produced by using "dry color" in powder for the deepest shades. It is of importance that these colors lie thickest on those parts of the design thrown most into shade, and, as in natural oxidation, the flat surface forming back ground should have fewer and more subdued lights than the more prominent parts of raised ornament. A careful study of some piece of silver oxidized by nature will help the student more than many words, and every little grace of burnished light and softened shadow, noted on the true chasing, and transferred to work in hand, will give to it further beauty.

For a fairly permanent

Bright Green Bronze,

paint over a first coating of Brown Dryer, a second of Copper Bronze in powder, mixed with bronzing liquid; dry thoroughly. Over this draw a brush laden with Green Bronze powder, also mixed with bronzing liquid; clear all high lights by rubbing with a soft cloth, allowing tiny patches of the copper to show through on back ground also. Dry well, and heighten effect by drawing a brush, containing pale gold bronze, damped with bronzing liquid, and held horizontally, rapidly backwards and forwards, catching lightly the prominences. When dry, coat once or twice in White Glazing Varnish.

This again may be toned, where more subdued effect is desired, by a thin wash of Terre Verte (oil color), thinned with boiled linseed oil, and more rubbing with a soft cloth, to bring out, or keep under, the various portions of relief.

Florentine Bronzes,

Copper and varied shades of gold bronzing powders are used, with Vandyke for shades.

Antique Bronzes,

Use the same list of material as for "Bright Green Bronze," laying first a ground of green oil paint to obtain depth in shade. When lights have been "picked out" in colored bronzes, rub a little beeswax, softened by turpentine to a thin paste, and mixed with a very little of the brown dryer, into the deepest shadows of your panel, and a few moments later pass over them a brush laden with Paris Green in fine dry powder. Care should be taken not to inhale the particles of loose powder that fly off during a last polishing with a soft cloth, or chamois leather.

FIG. 4, A FILLING OR HANGING.

For Ceramic Effects,

Lay firm undertones of oil color with flat hog-hair brushes. Repeated layers of color, well thinned with turpentine, are better than color laid thickly. The undertone, or ground color, once laid flatly, paint in the designs, or, if embossed Lincrusta is being used, a glazing color carefully laid on the raised portions may suffice. Varnish with repeated glazings of White Glazing Varnish.

The blues and yellow greens of Old China and Faience, as well as the brilliant colors of Barbotine, or more subdued tones of Haviland Grés, may be reproduced on Lincrusta. Figure 1. an umbrella stand, is one of the many purposes to which this class of decoration may be applied.

FIG. 5, TAPESTRY PANEL WITH SUGGESTION FOR FRAME IN LINCRUSTA.

Splash screens, mirror frames, over mantels, flower boxes, etc., are further purposes to which the Lincrusta tile patterns may be applied.

CORDOVAN AND EMBOSSED LEATHERS.

As some of the Lincrusta designs are stamped expressly to assist the decorator in producing fac-similes, it is only needful to indicate the material and method of procedure. The most brilliant effects are attained by first preparing ground of gold or silver, then painting in strongly, with colored glazing varnishes, the raised or embossed pattern. Now tone the back ground with some leading color, or, better, some half-tone by mixture of tints, using always the colored glazing varnishes diluted with White Glazing Varnish.

As these colors dry with great rapidity, an equal rapidity is required in the laying of them. When this wash of toning color has been laid evenly upon the back ground, and over some portions of ornament in low relief, leaving bare the remaining spaces of bright crude color, pass a coat of White Glazing Varnish over the whole, and complete by taking a sprinkling of gold dust, or bronze powder, upon a soft bristle brush, and polish entire surface briskly, finishing with a chamois leather or well worn flannel cloth. This last process blends and harmonizes the coloring purposely kept crude until the end.

Darker leathers may be colored by adding Brown Dryer and Bronzes in powder to oil colors, mixing them well together with a palette knife.

FIG. 6, A BORDER OR FRIEZE.

Lincrusta is an excellent material to use in the fitting of Painted Tapestries, whether large or small. Figure 7, a Fire Screen, is example of how a border of "Fruit Pattern" in relief, bronzed and tinted, may be utilized in conjunction with hand-painted tapestry. The reverse side of screen has panels of Lincrusta in high relief, colored and polished to correspond with wood work of black walnut.

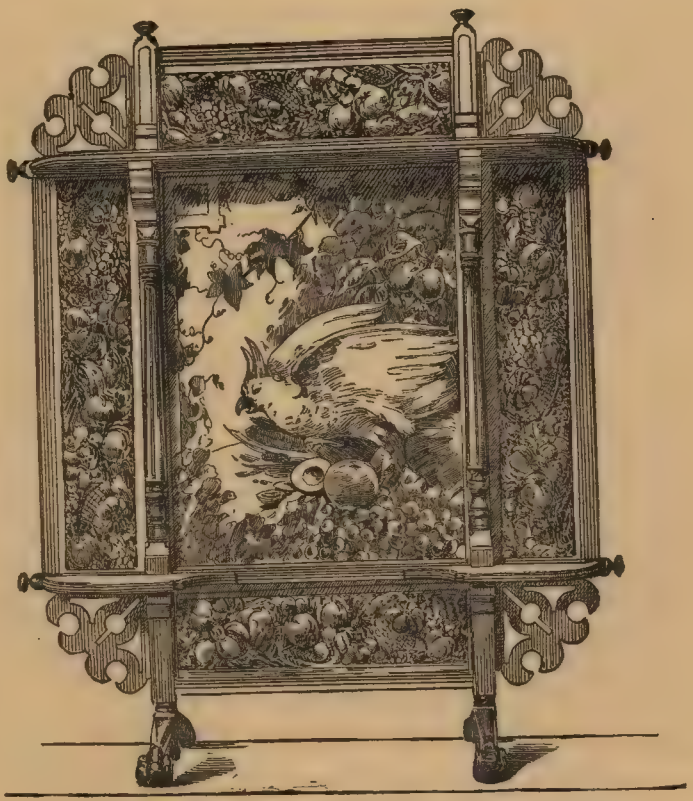


FIG. 7 DWARF FIRE SCREEN, DECORATED WITH LINCRUSTA.

Fig. 6. A frame, also for tapestry, shows how several small borders, patterns, &c., may be combined and tinted so as best to bring out the color effect it surrounds. For fillings to surround ancient tapestry or the modern hand painted tapestry now in vogue, care is required that patterns chosen be in keeping with regard to style and period. Quaint, medieval designs for dadoes and fillings, painted and polished to represent old oak carvings, provide excellent substitutes for these where old time effects are sought.

Paneled dadoes of Lincrusta decorated in white and gold, set off admirably tapestries in Watteau, Louis XV. and Classical styles; add to these frieze and borderings in rich relief, or severely graceful, repeating, or harmonizing, with tones below, and supporting a ceiling of delicate tracery, framing medallions of Loves and flowers in painted tapestry or Crèpe Lincrusta; let this decoration melt towards centre into delicate gradation of soft blue sky, and some idea may be formed of what can be done with Lincrusta.

We need not leave our room here; it may be encircled with continuity of decoration, always in Lincrusta, of mantles and mirror frames, door panels and cornices, and lastly, borderings for window hangings, lambrequins, couches, chairs and footstools, may all be executed in painted tapestry to correspond with, or continue, the story on the walls. Does not this open out a wide field to decorative labor? We wish our readers every success in it.

It is urged by æsthetic writers that no imitated or machine stamped ornament can be good.

While we admit the theory, and agree that no stamped Lincrusta can ever give to an art lover the keen pleasure to be found in studying the chasing of a "Cellini," or the carving of a "Gibbons" or a "Goujon;" we believe we are doing good work for art by making known that a material exists, within the reach of all, capable not only of receiving an infinite variety of hand decoration, but of adding to these the beauty of play of light and shade.

DECORATION.—"ON THE WALL."

The introduction of Lincrusta, owing to its convenience and cleanliness as compared to plaster and papier mache and to its cheapness as compared to carved wood and leather, places within reach of architects and decorators the almost unlimited use of high and low relief for interior decoration.

It is found in the trade in but two or three colors; it therefore becomes necessary to have recourse to pigments to get a satisfactory decoration in harmony with the surrounding woodwork and furniture, carpets, hangings, &c., where they already exist.

In the case of a new house or of a room, or suite of rooms, to be entirely renewed, more scope is given, and tints and tones may be of a more original scheme.

The prime consideration, however, is the destination of the room, its proportions, and the amount and direction of light.

An experienced decorator will choose readily the designs most suitable to the various apartments of a house and adapt them to the character or style of architecture and to the fixtures, woodwork and trimmings. He will decide upon the height of the dado and depth of the frieze, run the filling continuously around the room or break it in panels, making use of borders and mouldings, according to the shape, size, and height of the room, position of doors, windows, fireplace, &c. The same considerations will guide him in designing the ceiling; a portion of the apartment admirably adapted to receive decoration, yet often the most neglected.

A strong side or top light will show the designs in relief to great advantage, whilst a full facing light calls for extra help in color and decoration.

A subdued light is favorable to rich color and contrasts whilst with a bright direct light, quiet harmonious tones are preferable. The decoration should look as well by gas light as in day light, and too much reliance should not be placed upon so called striking effects which are apt to weary the eye rapidly.

The simple effect of light and shade on designs in relief is so quiet and beautiful, that *Plain Coloring* is indicated where a strong side light occurs, as in passages, halls, stairs, &c. A soft sheen obtained by adding a little beeswax to the thin color will give pleasing effects in the darker parts of these, where the light is only reflected or diffused.

When a more forcible effect is required, a second and darker coat of paint may be laid over the first and rubbed off rapidly with a tight rounded muslin pad, so as to recover the original colors on the high reliefs.

With good taste and practice, most beautiful effects are attained in this way. Lincrusta may thus be made to imitate closely the natural effect of time and exposure to dusty sediments in the recesses, and friction on the raised parts, observable in old carvings and leathers; and with special preparations of the grounds described under the headings "Oxidized Silver and Bronzes," to imitate very closely the fine coloring of old oxidized metals. For fine and durable work grounds of gold and silver leaf are required, and effects as fine in color, sharper in outline (when desired), and as durable as the best old Cordovan–leathers can be attained.

FIG. 8, A PANEL.

Very good and effective work can, however, be done without either leaf metal, or bronze powder, by a judicious choice of ground, with appropriate glazings for rubbing or shading.

When working in imitation of carved woods, do not attempt graining. Stain the ground with one or two suitable tones, well blended, dry thoroughly and shade, and rub off with the darker tone

or tones. No good carving is ever done in strongly grained wood, and old oak, ebony, walnut and boxwood show little or no grain. The highly varnished and grained carvings of our days are contemptible and should be avoided as models. Lincrusta is beautiful enough in itself to be treated originally, and therefore, no decorator need limit himself to absolute imitation. Old carved wood and chased metals are beautiful in color because the work of time, oxidation, friction, etc., darken the deeper parts and polish and lighten the relief in a most beautiful and soft gradation. Take advantage of the fact by trying various colored grounds, rubbing them with harmonizing and contrasting colors, and blending the whole with light transparent glazings.

It is often desirable to have the ground in one color sharply defined around the design in relief. The time and care required, would condemn this class of decoration, were it not that relief stencils can be made of stout well soaked paper firmly pressed on the Lincrusta and removed and cut when dry; or better still, stencils of copper, deposited by galvanoplasty, on the relief parts. No copper being deposited on the ground, the decorator will be enabled to tone it rapidly without any danger to the design in relief, and, as the work proceeds, the copper stencil can be moved from pattern to pattern until the grounding is complete. This form of stencil plate has been invented by Mr. Fr. Beck, and patented.

The design in relief may have been previously bronzed, gilt, or colored, and when dry, the decoration may be completed by a rubbing or shading as previously directed, with some suitable warm transparent color, or lake, and when desirable, "picked out" in some prominent parts of the design with solid color, colored bronzes, lacquer, mica, etc., as the case may require. In coloring the raised pattern in several colors the utmost care must be exercised not to diminish or destroy the effect of relief, which is the all important feature in raised decoration. A mistaken application of the South Kensington methods of "Decoration for the flat," to Lincrusta-Walton, led astray some English decorators in that direction some years ago; let us avoid it.

The plain flat Lincrusta or Crèpes, will be found valuable acquisitions for both wall and ceiling decoration. Their soft tapestry

or leather like textures are well adapted to isolating, or bringing out, highly decorated or painted panels, or again they may be used with borders and styles, giving rest to the eye and value to the surrounding patterns or designs.

For painted panels, it ranks next to tapestry. Stenciling can be conveniently done in the studio, before fixing.

Large friezes and ceilings may also be painted within the studio and afterwards transferred to their appointed place. A last painting or retouching on the spot is, however, needful in these cases as well as skilled labor to joint and fit with exquisite nicety.

Borders, Friezes, Dadoes, Panels, &c. of Lincrusta in relief, as Figs. 2, 3, 4 and 6, will in many instances work harmoniously with fine wall papers, giving a special effect of solidity to the walls unattainable with wall paper alone.

With plain woodwork it will enrich the rails, cornices and mouldings, and in wainscottings, doors, &c., panels in high relief similar to fig. 8, will give the effect of fine hand carving.

N. B.—The foregoing hints and suggestions may be taken as excellent practical suggestions for the decoration of Lincrusta-Walton, but the professional decorator will find no difficulty in bringing to bear his own methods in embellishing this beautiful material. A series of colors in harmonious tints have been specially prepared by Messrs. C.T. Raynolds & Co., of Fulton Street, which are moderate in price and dry without any gloss. A card showing the various tints, can be had on application. Messrs. FR. BECK & Co. are also prepared to assist the trade by decorating sample pieces of Lincrusta for the production of special artistic effects.

LINCRUSTA-WALTON ART OBJECTS.

A very beautiful series of Art Objects in Lincrusta-Walton have been arranged, consisting of Panels with subjects in high relief. These can be purchased plain as manufactured, or decorated with Metallic or Majolica effects, framed or unframed.

LINCRUSTA-WALTON.

No. 69.

HANGING. Style.—FRUIT PATTERN.

DESIGN PATENTED.

18⅜ INCHES WIDE.

LINCRUSTA-WALTON.

No. 1027.

DADO. CHAMFERED WOOD.

SCALE—1-4 ORIGINAL SIZE.

DESIGN PATENTED.

LINCRUSTA-WALTON.

No. 53.

CEILING FILLING. Subject—SHELL PATTERN.

SCALE—1-4 ORIGINAL SIZE.

DESIGN PATENTED.

BORDERS.

No. 1018, ... 3 Band.

No. 1017, ... 6 Band.

No. 1022, ... 9 Band,

No. 1023, ... 24 Band.

No. 1031, ... 19 Band.

DESIGNS PATENTED.

SCALE 1-4 ORIGINAL SIZE.

ERRATA.

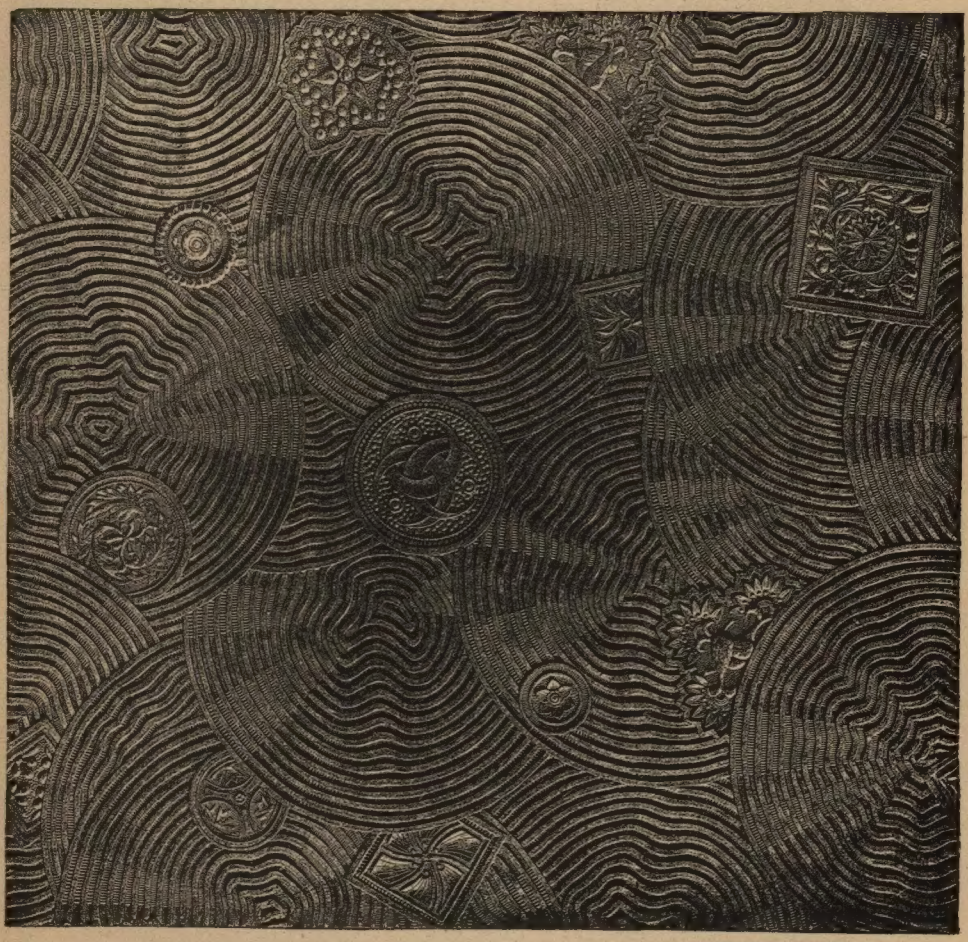
No. 1023, 24 Band, should be No. 1031, 19 Band.

No. 1031, 19 Band, should be No. 1023, 24 Band.

LINCRUSTA-WALTON.

No. 34.

HANGING or CEILING FILLING. Style—JAPANESE.



SCALE—1-4 ORIGINAL SIZE.

DESIGN PATENTED.

LINCRUSTA-WALTON—ART OBJECTS.

ABOUT 100 SUBJECTS.

No. 62.

No. 62.

No. 7.

N. B.—No. 62 has five plaques of which the above two medallions form a part.

Instructions for Hanging Lincrusta-Walton.

To hang Lincrusta-Walton successfully is a very simple matter, if the following instructions are carried out :—

The greatest care should be observed in cutting the edges straight. This is best done by means of a straight-edge, which should be either wholly of iron, or, if of wood, have an iron or steel edge. The straight-edge is placed on the edge of the Lincrusta, and the material cut to the design margin with a sharp knife, the same being held at a slight inward inclination, so as not to undercut the material and thus insure a good joint. The piece is then divided into the necessary lengths for panels, dadoes, etc., as may be required.

Make a good stiff paste composed of one-third glue and two-thirds flour, which should be kept hot either by gas or oil stove ; paste the piece in the ordinary manner—laying on the paste rather thick—apply to the wall or ceiling, and rub down and outwards with a good stiff brush (an ordinary scrubbing brush is good), and it will never blister.

Attaching Lincrusta-Walton to Stone or Metal.

Lincrusta-Walton can be attached to stone or metal by using a cement made by taking 2 lbs. of flour and 1 lb. of glue, and making them into a strong paste in the ordinary way, using as little water as possible, and then adding about 1-2 lb. of ordinary washing soda to a pailful of the paste, and applying it hot to the material and to the surface required to be covered.

In the case of a wall having a hot-air flue it is advisable to remove the canvas from the back of Lincrusta-Walton, and then paste and hang as before directed.

Be sure and keep your Paste Hot.

In cold weather the Lincrusta should be put in a warm place before using, as it will then hang better.

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Lincrusta-Walton

PROTECTED BY PATENTS.

LIST OF MEDALS AND AWARDS.

LINCRUSTA-WALTON has been awarded—

The Silver Medal.—Paris Universal Exhibition, 1878.

The Prize Medal.—York Exhibition, 1879.

The Gold Medal.—Sydney Exhibition, 1880.

The Silver Medal.—Melbourne Exhibition, 1881.

The Certificate of Merit.—Medical and Sanitary International Exhibition, London, 1881.

First Class Certificate and Silver Medal.—Eastbourne Exhibition of Sanitary Appliances, August, 1881.

The Prize Medal.—Strasbourg Exhibition, 1882.

The Prize Medal.—Frankfort-on-Main, 1882.

The Gold Medal.—Fine Art and Industrial Exhibition, Bradford, 1882.

The Gold Medal and Highest Certificate.—Calcutta International Exhibition of 1883-4.

The Silver Medal.—As a decorative material of High Art. Exhibition of Railway Appliances, Chicago, 1883.

The Gold Medal.—International Health Exhibition, London, 1884. In recognition of its high Sanitary character.

Silver Medal and Diploma.—Mechanics Charitable Association of Boston, 1884.